Aesthetics and That Project

By Shomit Sirohi

I. Aesthetic Unconscious

Here I mean our aesthetic unconscious can be influencing history – like a history of ships in the colonial period was first imagined a lot and then

was projected and made into a real construction.

I mean sometimes, let me be clear – sometimes.

II. Archaeologies – so far on Art Regimes and Quartega y Ziet

So far two archaeologies on Art Regimes and Quartega y Ziet I am working on. It means that history is

about art. I also mean freeing up history to contemplate cinema, especially.

III. Partage du Sensible – Distribution of the Sensible, Division of the Sensible

I mean here to follow Walter Benjamin in a new way – perhaps the

idealism of materialism in Ranciere.

IV. A Deconstruction at Work

I will also sound dis-identifying – but I also mean experimentalism – I mean to say –

When of course the process of economics is then so evident and so clear and so powerful – we can also mean de-

familiarisation in Picasso – how the artistic process brackets into a perception of the image, or photograph which introduces a reduction or phenomenological reduction – this then can mean in fact a car passing by in Lynch’s footage cinema – this is what I mean by living an art regime – that it is also the voice, I mean that – the voice.